

Fall is Happening

The weather has finally broken the dry spell and the days are getting cooler just in time for some wonderful events at the Guild.

November brings us a presentation on New Techniques in Felting with Katia Mokeyeva and although her two felting workshops are full, her presentation promises some fun felting tips for the rest of us.

December brings us Catherine Kapikian and her expertise in creating large scale art projects for communities involved in making art in public spaces.

Check out the Fiber Events section for a chance to see guild members' work and to pick up a gift or two for the holiday season.

And if you hurry you can still make it to the Potomac Fiber Arts Gallery Sale and Show at St Mark's Presbyterian Church on Saturday Nov 2.

Looking forward to seeing you at the next meeting.

2019-20 Upcoming Workshops

Here's an intro to upcoming workshops. To register and receive the Guild discount, you must logon to the members only area of the PFAG website. <https://potomacfiberartsguild.org/>

Registration for the 2020 workshops will open on Nov 23.

Nov 9, 2019 Felting Katia's Way with Katia Mokeyeva. Mini-Workshop (3 Hours). This workshop will be an introduction to the latest felting and nuno-felting techniques and to some of Katia's unique methods of creating texture. We will be making medium-sized samples as a way of trying out these techniques and applying some of Katia's unique methods of creating texture.

Supply List: There is an extensive supply list. See link below <https://potomacfiberartsguild.org/wp-content/uploads/2019/05/NOVEMBER-supplies-rev2.pdf>

Materials Fee: A materials kit will be available for purchase from Katia for \$35. **Full -- see the wait list.**

Nov 10-12, 2019 Structural Magic with Katia Mokeyeva. Workshop (3 Days). Students will explore unique, innovative techniques, a new approach to the structure of the felt fabric. Participants will explore and understand the use of fibers other than wool, and learn how the inclusion of plant fiber can add flexibility to felted textiles and help to sculpt gorgeous three-dimensional surfaces. Students will learn a variety of creative structural methods for any felt projects, including accessories, garments, interior design pieces, or fine art. A library of samples, a shawl, or a small vest can be created in this class, depending on the choice and experience of participants.

Supply List: There is an extensive supply list. The link above has the list for both workshops. **Full -- see the wait list.**

There are no workshops in Dec 2019 or Jan 2020.

2019-20 Meetings

St. James Episcopal Church
11815 Seven Locks Rd.
Potomac, Maryland

10 am - Meeting & Program

12:00 noon - Social Hour/library is open

1-4 pm - Mini-Workshop

Nov 9, 2019 - New Techniques in Felting with Katia Mokeyeva

Dec 14, 2019 - Working with a Community on a Large Scale Project with Catherine Kapikian

Jan 11, 2020 - Made With What I Bought at the 2018 Guild Sale

Feb 8, 2020 - Traditional Art of Korean Handmade Paper with Jiyoung Chung

Mar 14, 2020 - Mixed Media Embroidery with Jodi Colella

Apr 11, 2020 - Swedish Weavers: Their Weaves, Looms, and Traditions with Joanne Hall

May 09, 2020 - Pictorial Crochet in Landscapes Portraiture with Jo Hamilton

Jun 13, 2020 - Felting: It's in the Bag with Kathleen Ceszenzo



Feb 8, 2020 An introduction to Joomchi, with Jiyoung Chung. Mini Workshop: (3 hours.) Joomchi is a unique traditional Korean way of making textured handmade paper by using water and eager hands. This workshop offers an opportunity to become acquainted with its history, practice and role in Korean society, as well as the hands-on techniques and reinterpreted adaptations into contemporary art form.

Supply List: 1 big trash bag or 2 kitchen bags and masking tape; two 3" cheap flat paint brushes and a water bucket; 1 towel; 1 scissors or paper cutter; 1 awl or paper punch. Optional: waterproof apron, thin gloves.

Materials Fee: \$12.00 (2 Korean mulberry papers at \$6 each)

Feb 9-10, 2020. Joomchi and Beyond with Jiyoung Chung. Workshop (2 days). This workshop offers participants the opportunity to learn more in depth of Joomchi's history, practice and role in Korean society, as well as the hands-on techniques and reinterpreted adaptations into contemporary art form. Joomchi creates strong, textural and painterly surfaces by layering and agitating Hanji (Korean mulberry papers). Its uses are diverse and it can be incorporated into surface design, collage, new way of drawing, wearables, unconventional body ornament or sculptural objects. Results can be 2-D or 3-D, either functional or fine-art oriented.

Supply List: There is an extensive supply list. See the link to view or print the list. https://potomacfiberartsguild.org/wp-content/uploads/2019/05/February_2020supplies.pdf

Materials Fee: \$30.00 (5 Korean mulberry papers at \$6 each)

Mar 14, 2020. Embroidering and Embellishing a Personal Business Card with Jodi Colella. Mini Workshop (3 hours) Use Found Objects with needlework to rework and repurpose them into a business card where the psychological is made physical in the way that one form materializes from another.

Supply List: There is an extensive supply list. See the link to view or print the list. https://potomacfiberartsguild.org/wp-content/uploads/2019/05/March_2020supplies.pdf

Materials Fee: \$10.00 Instructor will supply a paper foundation to stitch on—a postcard, or handmade paper sampler, etc.

Mar 15 – 17, 2020 Mixed Media Embroidery (or Embroider Anything) With Jodi Coella. Workshop (3 Days). Do you like to juxtapose unlikely materials and processes to create compelling imagery and objects; to honor memory and place while working with your hands? Join us and learn how to embroider on the fragile surfaces of prints, photographs and other unusual objects. The properties of paper are different from fabric and require adaptations to traditional embroidery methods. We will cover how to approach this as well as how to embroider on unlikely surfaces like goose eggs, boxes, or any other object that allows us to puncture holes for stitching. I will share my methods with demos and samples. Beginner-level experience with embroidery is helpful but not necessary.

Supply list: There is an extensive supply list. . The link above has the list for both workshops

Materials Fee: \$20.00. Instructor will provide paper, threads, fabrics, silks and other mixed materials; assorted embellishments like artificial flowers and collage items; cork pad; awl; goose eggs; tissue paper; extra imagery, photos etc.

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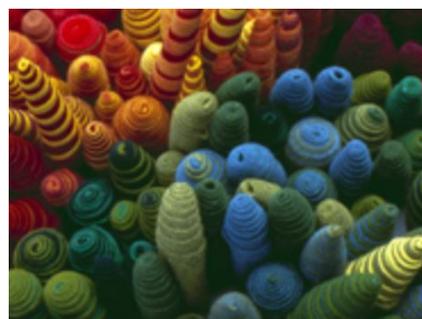
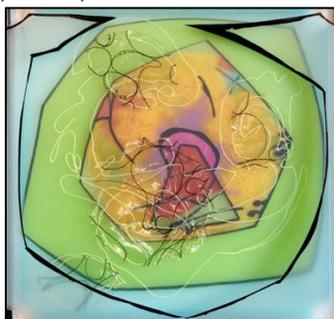
Oops...

In the last newsletter the author of the piece about Melissa Weaver Dunning's Scottish Weaving Sampler was incorrectly identified. The real author of that piece is Mary Conto (not Marie). The editor made a blooper and she is very sorry for the error.

One Heck of a Materials Gal

Val Hildebrand

When Leisa Rich described her work during her presentation at the September meeting, she called herself an experimentalist because she experimented with so many different media. Whoa, she wasn't kidding. The pictures of her work below show some of the media she has worked with including plastics-- both soft and hard, industrial felt, paint, wood, fabric, wool and wool felt.



And that doesn't even include her latest fave...Fosshape. That lovely magical fiber that starts out soft and ends up stiffer and moldable and ever so wonderfully shapeable--after being heated, that is.

Here are "before and after" images of Fosshape. It looks enticing and promises to be a medium made for experimentation.

We look forward to seeing some of the Fosshape experiments from the workshop in future newsletters.



The Rewards of Fiber Outreach

Martha Polkey

Make It With Wool, Virginia! announces its two adult winners from the September 28 Competition at the Shenandoah Valley Fiber Festival in Berryville, Virginia.

This year's competition—still growing and raising awareness among makers—was between two adult competitors at different ends of the spectrum of fiber artists.

Michele Parker of Fairfax County modeled a beautiful coat she created by melding two different patterns, with woolen fabrics purchased from Mood Fabrics. A vibrant blue piping separated the outside woolen fabrics from the inner silk lining. (Shown on the right in the photo.)

Marian Bruno of Arlington County created a reversible nuno-felted coat (no sewing) with Gotland sheep curls on one side and with patterned silk integrated into the wool fiber on the other side. Built-in pockets on each side showcased the possibilities of layered felting techniques. (Shown on the left in the photo.)

The judges, presented with the difficult choice of highly skilled products of very different techniques and skill sets, ultimately awarded first place to Bruno's felted garment, and Parker's sewn garment.



Bruno will submit her entry to the national **Make It With Wool (MIWW)** Adult competition. The winner of the national competition will be invited to attend and exhibit the winning entry during the American Sheep Industry Association Annual Convention in January 2020 in Scottsdale, AZ.

MIWW, VA! looks forward to the 2020 competition, and invites all makers to consider entering this garment fabrication competition. The talent of Virginia's garment makers deserves to be recognized at the national level. For information on entry categories and rules, contact **MIWW, VA!** coordinator Martha Polkey, mp@budiansky.com, 703-727-5604.

Karen Anadol

On September 14th the **Textile Museum held its annual Textile Appreciation Day** and I was honored to participate demonstrating weaving. Once again the TM put together a terrific event with a wide variety of activities for children and adults. Spinners from Fluff N Nonsense had wheels and drop spindles along with lots of wool.



Morgan Kuster from the Education Department demonstrated tapestry weaving; quilters, embroiderers, and more gave attendees a chance to learn more about textiles and how cloth is made.

The greatest thrill for me is seeing the look of amazement on people's faces as they sit down at the loom and weave. With small children whose legs cannot reach the treadles I stand at the back of the loom and press the treadles so they can throw the shuttle. Again, it is a joy to see their expressions as they watch the patterns they are creating while weaving. Weaving speaks to so many people and gives them a greater understanding and appreciation about how fabric and their clothes are made. I love sharing my love of weaving, and the TM's events open the door to textiles for many people.

Dithering?

Val Hildebrand

Yes, dithering! When has that ever sounded like a good thing? Well, when you are making pixel edits to your photos to make astounding knitted works of art like the ones Melinda Stees does, it is a good thing.



At the October meeting Melinda walked us through the process she uses to make knitted panels like her knitting hands, shown here. A pretty amazing work of art, when you consider that the panel is composed of many tiny knit stitches—200 per row. Needless to say they are done on a knitting machine driven by a digital file. (Needless that is, to me, because if done by my hand it would never get done.) And yes, a whole lot goes into that digital file before it gets rendered as a knitted panel.

It all starts with a photo—but not just any photo. Starting with a “good” photo definitely helps! You can see why in the hands piece. The hands are bright with good contrast; the edges are sharp and it is focused close in on what's important and nothing else. And, what is a photo but a whole lot of little squares called pixels, right? So, next you use photo editing software¹ to turn the photo and its little pixels into a gray scale or black and white version that is basically a grid. Oh and you clean up edges and get rid of backgrounds and clutter along the way, easy peasy. Then you stretch it. Yes, really. Because a knit stitch isn't square, it's rectangular and stretching turns each square into a knit stitch so that the knitting machine can produce a knitted panel with the correct proportions.

Finally you dither it². Yay dithering, where the magic happens! Because that's where the computer pixel fairies look at all those stretchy pixels and decide where things don't look quite right and they smush them around to give you a better image or if you must -- a better approximation of black and white dots that give the impression of gray scale. In computer talk this is called distributing the error. Personally I prefer to believe the fairies do it. And when all looks good (thank you pixel fairies) you use the last bit of software³ to send the picture to the knitting machine. (Melinda uses a Brother/Knit King knitting machine which works with this software.)

As a way to more graphically portray what happens during dithering Melinda provided some knitted gray scale samples. Each of the five squares below is a dithered piece moving gradually from a little bit of gray-to a lot of



gray-to a lot of black. Melinda is planning to do one of these squares for every degree of gray shading from 1% to 99%. Um, that's 98 samples and she is still working on them. Notice the whiter one on the left has not been mounted yet. Visually it is going to be a stunning display when they are all done and I look forward to seeing them on her website someday.



Software mentioned in the article

¹ Photoshop, Paint Shop Pro or Gimp (Note: Gimp is free software)

² Melinda uses a Photoshop plugin called Xigray Dither from Ximagic. (Told ya, magic)

³ img2Track by DaviWorks

Fiber Events

If you hurry you might still catch this show and sale where twenty-three of your fellow Guild members (who are also part of the Potomac Fiber Arts Gallery) will hold their fabulous **Annual Sale of Wearable Art and Fiber Art Supplies** on Sat. Nov 2, 9:30-4:00 at St. Mark Presbyterian Church, 10701 Old Georgetown Road, Rockville, MD 20852. Handcrafted, one-of-a-kind scarves, hats, garments, jewelry, yarn, fabrics, notions and gift items will be sold. Bargain tables include gallery-quality items and artists' overstock of equipment, materials and supplies, books, and more. You never know what treasure you will find - for yourself or for those on your gift list! Free admission, plenty of parking. <http://fiberartsale.wix.com/fallfibersale>



A tapestry called "**Connection**" by **Tea Okropiridze** is on exhibit at the Smithsonian Museum in an exhibition called "**Artists at Work 2019**", an exhibit of work by staff members.

Her tapestry will be on display from Oct 7, 2019 through the summer of 2020 in the **S. Dillon Ripley Center Concourse Gallery at the Smithsonian**. 1100 Jefferson Dr. SW Washington DC. Open 10 am to 5:30 pm Daily. Admission is free. Editor's note: If you ever attend the Smithsonian Resident Associates lecture program, you can also see Tea's tapestry when you attend one of their evening lectures.



Sacred Threads, an organization that supports the exhibition of quilts expressing life's journeys has a call for entries for a new exhibit. The theme is **Backyard Escape**. These pieces will answer the questions: "What brings you peace in your backyard? What brings you tranquility?". Entries are destined to be exhibited in hospitals. Visit the website below for more information. Pieces need to be submitted by March 1, 2020. <https://www.sacredthreadsquilts.com/html/backyard.html>

Bring something for the Hospitality table – Born in an odd month! You're on for November (#11)



Marla Rudnick's knitted necklace (shown at right) will be one of many jewelry artists' works on display in the **Pleiades Jewelry Show and Sale** at the **Strathmore Mansion** on Nov 23-24, 2019. Located at 10701 Rockville Pike, North Bethesda, MD 20852. Hours: 11 am to 5 pm. For more info visit: <http://www.pleiadesartjewelry.com/guests-2/>



Montpelier Mansion/Historic Site is sponsoring **Beyond Needleart Exhibit and Artists Boutique**. An exhibit of a wide variety of fiber art, it will run from Monday, November 4th through Thursday, November 30th (closed Wednesdays) 11 am - 4pm; with an Artists' Reception on Saturday November 9th from 5:30-7:30pm. Montpelier, 9650 Muirkirk Rd, Laurel, Md 20708) is a 1780's historic house furnished to the period of 1830, and is one of the finest examples of 18th c. Georgian architecture in the state.



Registration for the **Handweavers Guild of America Convergence** in Knoxville, July 23-30, began in October. There are workshops, seminars, and tours covering nearly all aspects of fiber arts. Many of the events fill up early, so it's best to register promptly. Also, check the website for prospectuses on exhibits to enter. Not all the exhibits require that you register for the conference. For more information, go to <https://weavespindye.org/>

The **Complex Weavers 2020 Seminars** will also take place in Knoxville, July 19-22. The Seminars are geared primarily to weavers. Registration will begin in early February. If you plan to attend both conferences the day between the two is a great time to explore the various exhibits in the Knoxville area.



Southern Comforters Quilt Guild of Bowie, MD invites us to participate in the **2020 Maryland Quilters Challenge**. The theme is "Vision". Make a 20" x 20" quilt that depicts "Vision" to you such as a dream, prophecy, foresight, intuition, perception, optics or optical illusion as well as eyesight. This is a statewide challenge open to all Maryland quilters. Deadline to register: Feb 15, 2020. The exhibit will be displayed at the Southern Comforters Quilt Show on March 21-22, 2020. Quilts will be judged and viewers will vote for their favorites. Prizes will be awarded. For more information, rules and registration visit www.southerncomforters.org

At the PFA Gallery

Carol Bodin

Potomac Fiber Arts Gallery announces the opening of its juried show **"Let's Party: Holiday Show"**, which opens on 5 November 2019 and runs through 5 January 2020. The Gallery shines with holiday spirit – unique gifts to give, lovely pieces to wear, and enchanting and decorative works for the home. Themed work will be eligible for recognition by the jurors. Non-themed work may also be exhibited.

The Gallery is located in the Torpedo Factory Art Center, 105 North Union Street, Studio 29, Alexandria, VA 22314. Hours: 10:30 am to 5:30 pm daily and weekends, and 10:30 am to 9:00 pm on the second Thursday of each month. Admission is free.

From the Librarian

Becky Dahlman

In the last newsletter, I told you about the new online library catalog. Now that it is out there, the next step is to make sure it is as accurate as possible! In the next few months, I will be doing an inventory of the books that are on the shelves, adding some that have been in waiting, and maybe clearing some out. All of this will be reflected in the catalog as it progresses, so it should get progressively easier to find the books you are looking for!

I would love to have some help with a variety of library tasks from any interested guild members, and am hoping to form a library committee. Tasks would include things like helping with inventory (infrequent), making book recommendations, and maybe writing book reviews for the newsletter. Please contact me at librarian@potomacfiberartsguild.org if you are interested in helping.



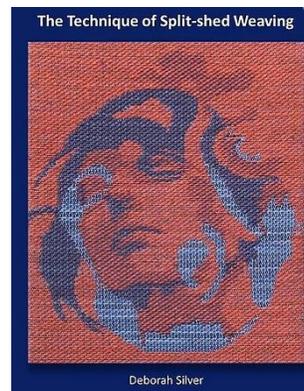
One last reminder – please return your library books! If you have any overdue, you have probably received an email from me. I am allowing amnesty from even our modest \$1/month late fee for any books received by the November guild meeting. If you won't be there yourself, please send your books back with a friend! The other members waiting for your books will thank you.

Book Review – *The Technique of Split-shed Weaving*, by Deborah Silver

Deb Silver has just published a new book about split-shed weaving, which is a technique that allows a weaver on a 4-shaft loom to make complicated imagery in their weaving. It is a fascinating way of making detailed designs, which might otherwise require a drawloom. It's difficult to explain in a short review, but her book does a wonderful job.

Initially, the method is explained using twill structures to make the pattern, but the book also extends the technique to work with a variety of other weave structures, including such varied structures as double-weave, Bronson lace, piqué, and waffle.

Detailed instructions are given for both countermarch and jack looms, along with many diagrams and photos to explain the process. While I haven't tried it out myself yet, the directions seem clear and easy to follow. Give it a try (and then show us all what you produce)!



Fiber Adventures

More Oya Adventures

Karen Anadol

On a recent trip to Istanbul, I had more opportunities to indulge in my oya obsession! Oya, as some PFLAG members may recall, is the name given to various needlework techniques done by Turkish women typically to edge the cotton scarves they wear. Oya can also be found on hats worn by men in the Black Sea Region, however, this form is geographically limited, whereas the scarves worn by women are found throughout Turkey.

Prior to our departure I contacted the Sadberk Hanim Museum, a private museum in the Büyükdere neighborhood of Istanbul. The Sadberk Hanim Museum has an amazing collection of Turkish artifacts including Ottoman era clothing. They also have some exquisite oya pieces which I was fortunate enough to look at. Lale Görünür, a curator and art historian, and her assistant Merve, brought out several 19th and early 20th century examples from the museum's collection.

In the Balat neighborhood, I met a young woman, Emine, who had several scarves and other handwork for sale at her mother's shop. The Balat neighborhood is now quite a trendy area so my hope is that tourists may see and purchase Emine's pieces thus supporting a traditional craft that does not get much recognition.



Once again I ran in to the difficulty of getting information about pattern names or origins. When I asked, Emine referred to the scarf I purchased as a "lale" pattern (tulip), however, I do not recognize tulip flowers in the design. Since I have several scarves with a recognizable tulip design, I wonder if names are randomly given.

The lack of information does not take away from the beauty of the work women are doing. And I was happy to discover that a few years ago an oya exhibit was done in Germany, so other people are working to preserve this lovely art form. I would also encourage anyone traveling to Turkey to take the time and visit the Sadberk Hanim Museum. It is a wonderful museum!

View the new Membership Directory online or download it and print



Getting Out and About

Opportunities to Visit Ancient Cloth

Carla Gladstone

Textiles are fragile, and don't always survive for a human lifetime. But sometimes a rare combination of events enables textiles to survive for centuries. Two complementary exhibits at the Textile Museum and Dumbarton Oaks Museum are showing textiles found preserved in the arid environment of Egyptian tombs, dating from around 300 CE to 1000 CE. The Dumbarton Oaks exhibit is called Ornament: Fragments of Byzantine Fashion and features pieces from garments. The Textile Museum's exhibit is called Woven Interiors: Furnishing Early Medieval Egypt, and focuses on wall hangings and rugs. Both exhibits run until 5 January 2020.

Dumbarton Oaks has a display of reproduction garments of the period, so we can see how the antique fragments may have been seen in their original context. Because the people who excavated these textiles in the 19th century cut them up to make them attractive for sale, it is difficult for the curators to establish what that context might have been. But even with less historical information than one might wish, there is no denying the beauty of the pieces. Most are tapestry woven with wool on linen warps.

The skill of the weavers is amazing. They were masters of what is called "eccentric weft", which allows the weaver to make curved lines in their depictions of people, animals, plants, and abstract decoration. These pieces (like the one at right) also give us a glimpse at the use of color in antiquity. For those of you who can't see the exhibit, you can visit https://www.doaks.org/resources/textiles/catalogue#b_start=0 to see high-resolution photos. But go if you possibly can. Dumbarton Oaks is open Tuesday through Sunday from 11:30 am to 5:30 pm.

The Textile Museum, with its larger galleries, displays interior decoration. In addition to the tapestry weaving, there is also a piece that appears to be resist-dyed, and another using a patterned weave, and a scrap of knotted rug. These were all luxury goods with elaborate designs. Once again, the curators struggle to interpret the meanings of the images shown in

these pieces. They may have religious or intellectual meaning, or they may just be examples of conspicuous consumption. It is very unusual for such large pieces to be preserved at all. It's wonderful to walk among them and try to imagine what they looked like to the original makers and owners.

This piece from Woven Interiors is a fragment of a hanging with a figure holding a basket. The Textile Museum has complicated opening hours (see <https://museum.gwu.edu/visit>), but they are open on Sundays from 1:00 pm to 5:00 pm, so if you want to visit both exhibits on one day, a Sunday would work well.



Since Last We Met

Nikki Prive shared some experimental pieces by the Felting Study Group at the September meeting.



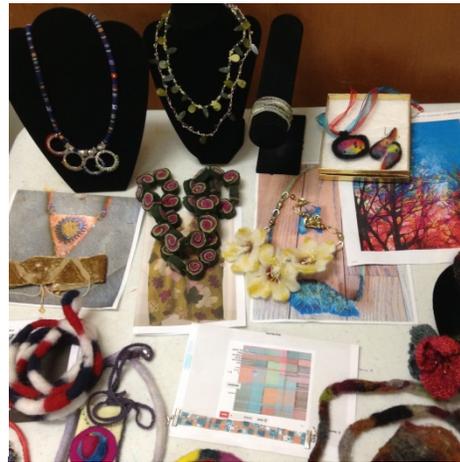
In this piece, small rectangles of black wool were laid in between layers of white wool before the piece was felted. The outlines of black at the edges of the black rectangles show how the fibers preferentially migrate at the cut edges, allowing for interesting effects in the final cloth.





At the October meeting, Margaret Fisher modeled the colorful jacket she made at the Suzi Click workshop in June. This style was one of several jacket patterns available from Suzi at the workshop.

There were several “jacket masterpieces” scattered throughout the crowd at the meeting. The editor regrets that she was not quick enough to capture the others on film.



The Felted Jewelry study group displayed several pieces of cunningly wrought fiber jewelry at a recent meeting.

Membership

If you know someone who would like to join our guild, please invite them to a meeting or refer them to our website, <http://www.potomacfiberartsguild.org/guild>. For answers to membership questions contact membership@potomacfiberartsguild.org

Outreach

Our Guild promotes excellence in design and fine craftsmanship in the fiber arts. Part of that mission is to provide educational opportunities to the general public to promote a better appreciation of the fiber arts. Contact outreach@potomacfiberartsguild.org with your ideas and suggestions. We like to feature these Community Outreach opportunities in the newsletter, so please also send information and especially photos of your participation to newsletter@potomacfiberartsguild.org. Financial support, in the form of a mini-grant, is available to members to help fund outreach projects. For more info contact Julie Haifley, Outreach Committee Chair.

Hospitality

Teresa Zotikos of the Hospitality Committee thanks those who have brought treats for past meetings. As a reminder, members with birthdays in odd numbered months, bring finger food to share for the **November** meeting (month 11). The even numbered birth month folks are on for **December** (month 12).

Newsletter

The Newsletter is posted to the PFAG website and is accessible via the link in the email sent to Mailman subscribed members. To access the current issue of the newsletter, click the emailed link. You can also view it by logging in to the Members area at our website. Click the big green oval that says click here for the latest issue.

Newsletters are published just prior to the meeting month of the current issue. Send your fiber experiences, workshop impressions and more. Email the editor at newsletter@potomacfiberartsguild.org.

Potomac Fiber Arts Gallery

The Potomac Fiber Arts Gallery at the Torpedo Factory in Alexandria, VA is located diagonally across from the Café in studio 29. We invite new members from the guild to display their art. Please contact Marisela Rumberg at membership@potomacfiberartsgallery.com for information and an appointment to be juried.

Inclement Weather Policy

In the event of a severe weather emergency affecting a PFAG monthly meeting, program or workshop (mini and extended), the Guild will follow the closing guidelines issued by Montgomery County Government for events involving Community Use of Public Facilities (CUPF). (Please note this is not Montgomery County Public



Schools). If severe weather threatens, please visit the CUPF Emergency Closing Information website listed below.

<http://montgomerycountymd.gov/cupf/info-cupf/emergency.html>

If CUPF facilities are closed and/or events are cancelled or delayed, PFAG events will be cancelled. If time and circumstances allow, notices may also be emailed via the PFAG private email server, and posted on the PFAG Facebook and the PFAG web home page. However, these notices may be considerably delayed.

As with any endeavor, members should be guided by their own best judgement in deciding whether to venture out in difficult weather.

Inspiration Corner

Val Hildebrand



This month's inspiration is a still photo from the video *Islandia* by Vadim Sherbakov, a paean to the country of Iceland and its magnificent and varied landscapes. From *This is Colossal*.

<https://www.thisiscolossal.com/?s=islandia>

Couldn't this be inspiration for a stitching or embroidery project? Using a variety of blueish-grayish and blackish threads on a gray ombre fabric it would certainly be a challenging endeavor.

Guild Meeting Location

St. James Episcopal Church
11815 Seven Locks Road,
Potomac, Maryland.

- From I-270: Take the Montrose Road exit (westbound). Take Montrose Road west to the first traffic light. Turn left (south) on Seven Locks Road. St. James' is one-half mile south on Seven Locks on the left-hand side.
- From Tuckerman Lane: Take Seven Locks Road north from Cabin John Shopping Center. The church is 0.7 miles north of Tuckerman on the right side.
- The building has ramps and disability-accessible doors.



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<https://www.facebook.com/PotomacFiberArtsGuild/>

